

BACK TO THE FUTURE™ FAN CLUB

1st
COLLECTORS
ISSUE!

INSIDE:

Behind The Scenes On
**BACK TO THE
FUTURE PART II**

Exclusive Interviews:
BOB GALE
and
NEIL CANTON



Welcome To The Future!

Welcome to the premiere issue of the Official *Back To The Future Fan Club Magazine*!

In the year to follow, we'll be taking you on an exclusive and personal behind the scenes trip to the sets of *Back To The Future Part II* and *Part III*. We'll be talking to those people behind the camera (like Bob Gale and Neil Canton this issue) whose imaginations gave birth to the trilogy of movies we all love as well as the talented actors who bring the filmmakers visions of the past, present and future to life. In addition, we'll have regular features on various aspects of the *Back To The Future* movies including articles on the remarkable special effects that George Lucas' Industrial Light and Magic have created for the films, as well as informative articles on the creation and design of the time periods Marty and Doc visit.

We also encourage you, the readers,

to send us your comments and opinions about the *Back To The Future* movies for possible publication in our readers' comments section of the magazine. This will be your opportunity to make your feelings known not only to other "Future" fans but also the cast and crew as well. One other feature the magazine will have every issue is a section devoted to all the latest exciting *Back To The Future* merchandise that you'll be able to order direct from the fan club — everything from radio-controlled DeLoreans to skateboards and posters. The fan club will continue to add new *Back To The Future* products as they become available.

As we all wait anxiously for the release of *Back To The Future Part III* this summer, which takes Marty and Doc on an adventure to the old west, you'll be able to read exclusive interviews and articles, informative updates



as well as exciting photos in the *Back To The Future Fan Club Magazine*. Every issue of the magazine will be your passport to go behind the scenes, to meet the people involved in the movies, and to take you on an exciting journey *Back To The Future* throughout the year!

Best Regards,
Back To The Future Fan Club



Official Magazine #1

Winter

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Part II Box-Office Hit!

Back To The Future Part II was etched in the box-office books in its Thanksgiving week debut. The time-travel adventure sequel set single-day admission records with grosses in excess of \$7.2 million (each day) its first two days of release. The film grossed \$43 million in its first week of release. It easily beat the Thanksgiving weekend record of \$31.8 million set by *Rocky IV* in 1985. *Part II's* Wednesday (opening day) gross set a new record for the biggest Wednesday opening ever, outgrossing such previous blockbuster Wednesday openings as *Batman* (\$6.6 million), *Return of the Jedi* (\$6.2 million), *Rocky IV* (\$5.7 million) and *Indiana Jones and the Last Crusade* (\$5.6 million).

On Thursday (Thanksgiving Day), *Future II* grossed an estimated \$8.0 million, setting a new record as the biggest Thursday gross ever and eclipsing such earlier hits as *Batman* (\$6.4 million) and *Rocky IV* (\$6.1 million).

Back To The Future Part II dominated the holiday season box-office and has currently grossed (at press time) over \$100 million dollars.

Important Fan Club Information

Member # — Your MEMBER # can be found above your name on your mailing label. Please include your MEMBER # when changing your address, renewing and corresponding with the club.

Renew W/# — Your RENEW W/#, above your name on your mailing label, is the LAST ISSUE you will receive under your current membership. Unless you renew, the number on your label will be your LAST ISSUE.

Renewing Your Membership — A renewal envelope is provided with the LAST ISSUE of the magazine you'll receive under your current membership. You may wish to renew early to insure you do not miss an issue of the magazine. ALWAYS include your MEMBER # on your check and on the outside of your renewal envelope.

Change of Address — The fan club is not responsible for lost magazines if you do not inform us of your change of address BEFORE you move. Be sure to include your MEMBER # when sending in your change of address.

Actor Fan Mail — Send your letters for the cast and crew from the *Back To The Future* movies to *Back To The Future Fan Club*, PO Box 111000, Aurora, Colorado 80011 USA. Be sure to print the cast member's name you would like the letter to go to on the outside of the envelope.

Letters — If you would like a response to your letter, please be sure to include a self-addressed, stamped envelope.

BACK TO THE FUTURE II PART II

The Novel

By John S. Davis

First, writer Craig Shaw Gardner had to tackle present day vampires with the novelization of *The Lost Boys*, then came the clash between vigilante crime fighter and the wild card of crime, The Joker in *Batman*, and now he's guiding us along on a timely adventure with Marty McFly and Doc Brown in *Back to the Future Part II*, where vampires and psychopathic clowns are easy to deal with compared to the complexities of time.

"The narrative in the second film is really complex and so it took quite awhile just to set everything up. It's by far the most complex screenplay I've ever worked with. It was a lot of fun writing that as a book, let me tell you. I worked very closely with Bob Gale on this. In a way, even though my name is on the cover of this book, I think in a lot of ways this one's much more of a collaboration than my other movie novels where I was just set loose with the scripts and I just had to get something to them. Bob, I guess, didn't like the first *Back to the Future* book. There were some asides or scientific gobbledygook and stuff in there that Bob just didn't agree with. He wanted to be very careful to keep the book in the exact same spirit as the movie, which is what I try to do anyway. We had a couple points where I just had to get the physical action down properly. There's a scene when Jennifer is in the future and she's hiding in the house and there's a lot of physical comedy that goes on in there. Bob and I worked on that for a long time just to get the physical momentum right and the actions and reactions and all the stuff that is conveyed through the character.

"The script is very, very funny. It's interesting, I never realize how funny or how good a script is until I actually sit down and work on a novelization. There are certain things you have to do in a book that aren't done in the movie. One of them is putting in character background. That's when you realize what the real qualities of the script are and *Back to the Future Part II* moves really fast and it's a really funny script. There's always going to be some differences between the novelization and the movie, but we kept it as close as possible."

Although Gardner didn't become a published writer until he was in his twenties, his desire to become a science fiction writer blossomed when he was ten years old. Yet his particular brand of fiction doesn't fit the typical norm of the genre. With a six-book fantasy series about a wizard who is allergic to magic and another series with titles such as

Bride of the Slime Monster and *The Revenge of the Fluffy Bunnies*, it is apparent that his fiction favors humor over serious drama. But it was exactly this type of writing that paved the way to movie novelization.

"The very first novelization I did was *The Lost Boys*. They wanted somebody who could do both horror and humor because *The Lost Boys* sort of balanced the two. Then the editor at Warners was looking for someone to do the *Batman* novelization and he decided he liked the way I handled the balance of *The Lost Boys* and he wanted the same sort of balance in *Batman*. And meanwhile, back at my original publisher, who is handling *Back to the Future II* and *III*, they thought I was the best person they had available to them. The publishers, unless it's a special project, will generally go with their own stable of writers, so they went back to me. I was the humorist they thought could do it."

As in the first film, *Back to the Future Part II* is an intricate and well-thought-out story, devoid of loose ends. But is this what made the first, and now second, film so popular? To some degree, yes. The bottom line, however, for the wide appeal of this story, comes down to a very basic and important element inherent in all forms of entertainment: we can relate to it, especially to the character of Marty McFly.

"I think in the first one Michael J. Fox is set up as the underdog and in a certain sense he's every teenager," states Gardner. "Of course, in the first one you had that essentially absurd situation where you had to keep away from your mother, which I think was a fascinating sort of comedy situation to start out with. This time I think they're depending on the Michael J. Fox character to carry the second film because it does happen in so many different places in time. The other thing about it, of course, is it has a wonderful, fantastic science fiction premise. It's time travel treated completely logically within its absurd framework. Everything just works. I think that's very satisfying, the combination of a very believable central character within the fantastic, but not too fantastic setting."

Besides our ability to identify with the character of Marty McFly, the filmmakers threw in a multitude of other elements that we were all familiar with such as skateboards, the same name brand products in past, present, and future, yet still recognizable in each time period, and the institution known as high school in order to draw us into the films.



"Even though it's high school circa 1955," says Gardner, "it was like a high school we could all relate to, because high school really doesn't change a great deal. Whether you went to high school in 1955, 1965, or 1975, you know it's pretty much the same place. I'm sure in 1985 it's much the same thing too. So it was a really basic situation. That's where part of the comedy comes from. In *Back to the Future Part II*, Junior may be watching 12 television channels at the same time and the comedy comes from the fact that he wants to watch TV while dinner is being served and he can only get two channels on the glasses he's wearing. It's the same basic dilemma that we faced with our parents whenever we went through that phase."

Now that *Back to the Future Part II* is out, the comparisons between it and the first one have already begun. Does it live up to the first film? Will it become as big of a box office smash as the first one? Will a somewhat darker movie be as appealing as the previous romp through time? Craig Shaw Gardner expects the film to be highly successful, but how would he compare the stories of each part?

"The second one couldn't exist without the first one because it takes off where the first movie ends. I'd say the second one is a more complex film. It is a wilder film really. Bob Zemeckis is a really good director and with *Back to the Future* and *Who Framed Roger Rabbit*, which are not slow moving films, behind him, this is right up his ally, this is his kind of stuff. It's more complex, it's wilder, it's still funny, it's darker and I would say, in a certain sense, this movie is closer in a way to the old screwball comedies of the 1930's and 1940's than the first movie. I think that the 1985 sequences sort of me in a certain sense of It's *A Wonderful Life* when the James Stewart character discovers what would have happened to his town had he not been there. I think there's a real parallel there. But then that's all

(Continued on Page 12)

EXCLUSIVE INTERVIEW

BOB GALE

The co-creator, writer and producer of the *Back To The Future* trilogy discusses the past, present and future of the time-traveling adventures of Marty McFly and Doc Brown.



By Dan Madsen

When the executives at Universal Pictures asked the filmmakers of *Back To The Future* if they would be interested in doing a sequel, producer/writer Bob Gale recalls, "we figured it had been a lot of fun making the first one, so why not?"

"In reality," says Gale, "it was the audience that dictated where we started the sequel. We received thousands of letters asking what happens to Marty and Doc in the future, and we knew we had to be faithful to the faithful. Millions of people had seen the film, and those letters had posed many interesting questions."

Bob Gale was born and raised in University City, Missouri, a suburb of St. Louis. After a semester at the engineering school at Tulane University, he realized that his ambitions leaned towards creative arts, particularly in writing motion pictures. Transferring to the USC Cinema School, Gale met Robert Zemeckis. As Gale aspired to write, and Zemeckis to direct, the two were drawn to each other by a respect for each other's creative talents and similar cinematic tastes.

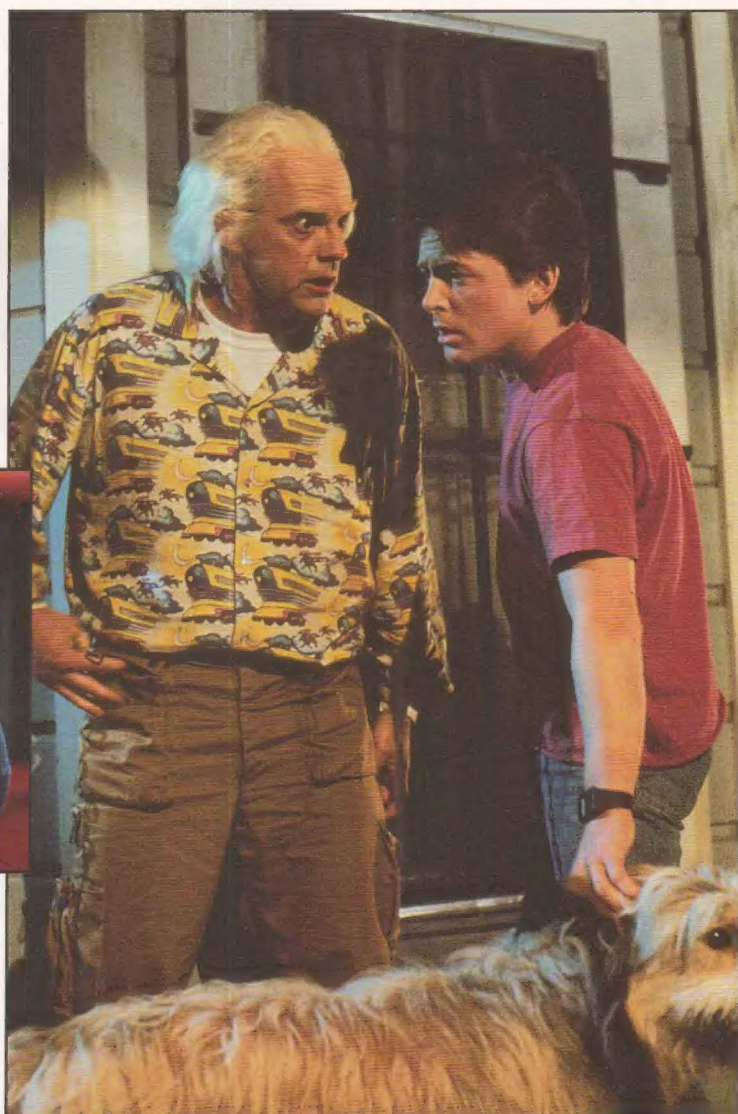
They decided to combine those talents, and upon graduation in 1973, began to collaborate on screenplays for Zemeckis to direct. Zemeckis made his directorial debut on *I Wanna Hold Your Hand*,

which he co-wrote with Gale, with Gale also assuming the role of associate producer. They followed with the screenplay of *Used Cars*, which again found Zemeckis in the director's chair, while Gale served as the film's producer. In 1984, the two teamed for *Back To The Future*, which they had begun writing four years earlier. Now they are working together once again on *Back To The Future Part II* and *Part III*.

The *Back To The Future* Fan Club recently met with Bob Gale to discuss his involvement with the *Back To The Future* trilogy.

Bob, were you interested in the science fiction genre as a boy?

Yes, I was. When I was younger I use to go to comic book and science fiction conventions constantly. I don't read as much science fiction as I used to but I still pick up a few comic book titles every month. I appreciate all our fans because I was one myself. I remember how exciting it was to meet



Above Left: Producers Bob Gale, left, and Neil Canton on the set of the original *Back to the Future*. Right: Marty and Doc from *Back to the Future Part II*'s altered 1985 version — Bob Gale's favorite time period from the film.

somebody famous at a convention or to get an advance look at a movie at a convention. I have a lot of respect for the fan element of the public because I was one myself.

Were you surprised when *Back To The Future* did so well?

To tell you the truth, I really didn't think about it. On our first film, *I Wanna Hold Your Hand*, we had a sneak preview of it and the reaction was excellent. The studio told us, "this movie is going to make so much money!" And it didn't. Then, the same thing happened on *Used Cars*. We had a sneak preview of it and the audience reaction went through the roof! Columbia Pictures was certain that it was going to be like *Smokey and the Bandit*, and it wasn't. After those two experiences, I just figured it's crazy to set yourself up for a great success. The only way that I can live with myself is to say, "I made the movie that I wanted to

make.” Sometimes the difference between success and failure at the box-office is a thread and it’s been proven many times when a movie is released at one time of the year and it does poorly and then the studio decides to try it again at a different time of the year with a different ad campaign and suddenly it clicks.

But, yes, I was surprised that *Back To The Future* was as big a hit as it was. The size of a hit like that is obviously a very unusual occurrence. So, naturally, the fact that it was so huge was a wonderful, pleasant surprise. The first inkling I got that we might be on to something was actually when we worked with Michael J. Fox at the high school and kids were lined up just to get a look at him. I had no idea that he had that kind of following from his TV show. The first sneak preview of it when both his name and Christopher Lloyd’s appeared, the audience just responded with a big round of applause and cheers. I just said, “Wow, these guys are movie stars and I didn’t even know it.” They were movie stars from their TV work but, nevertheless, they had a huge recognition factor with the audience and their names coupled with Spielberg’s name guaranteed that there were going to be enough people that wanted to see the movie the first couple of weeks who would spread the word of mouth once they saw it.

What inspired you to shoot Part II and Part III back to back?

Just the very audacity and insanity of it was something that was appealing. People would say, “Nobody in their right mind would do this.” And we would think, “hey, let’s do this because nobody else will attempt it!” And it was exciting on that level. We had the material. We knew where we could go with two pictures and we figured we would already have the cast and crew together. If we had them, let’s just keep shooting. The idea of waiting three or four years to make another one was hard to imagine. You never know how everyone’s schedule is going to work out. And we wanted to keep the same creative team together, plus, let’s face it, Michael J. Fox isn’t getting any younger. Three or four years from now he’s not going to look like a kid. He’s sort of on the edge of it now. So it just seemed like a really great, exciting thing to do — both creatively and from a business standpoint.

Was it difficult writing these two films back to back?

Well, writing is never an exact process. A year ago we had a draft of the script that was 235 pages long that encompassed Part II and III. And it was obvious where II ended and III started. Obviously, with the loose ends

hanging over, the questions everybody has about Part II — what happens to Jennifer, what happens to Marty’s future, where’s the DeLorean — all of that gets answered in Part III. Where it broke apart was a fairly natural breaking point where one ended and a new idea began.

From the beginning, did you always plan on showing Marty’s kids?

Yeah, we started in the middle and then asked ourselves where do we go? We knew we had to deal with the subject of Marty’s kids because we promised that in the first film. We realized fairly early on that it would be hard to make a whole movie about that because these are characters that don’t really exist. This is the future that may or may not happen because we’ve already stated in the first film that you can change the future. So the idea of Marty having a real close connection with these future kids that he may or may not have, is a hard leap dramatically. So we said, “wait a minute, we can’t really sustain that and make it anything other than a gimmick.” We realized that the main character of the movie, the hero, has to be Marty and the story really has to be about him — what his future was going to be and why it would be that way. You have to create a problem in order to solve it and that’s what we did.

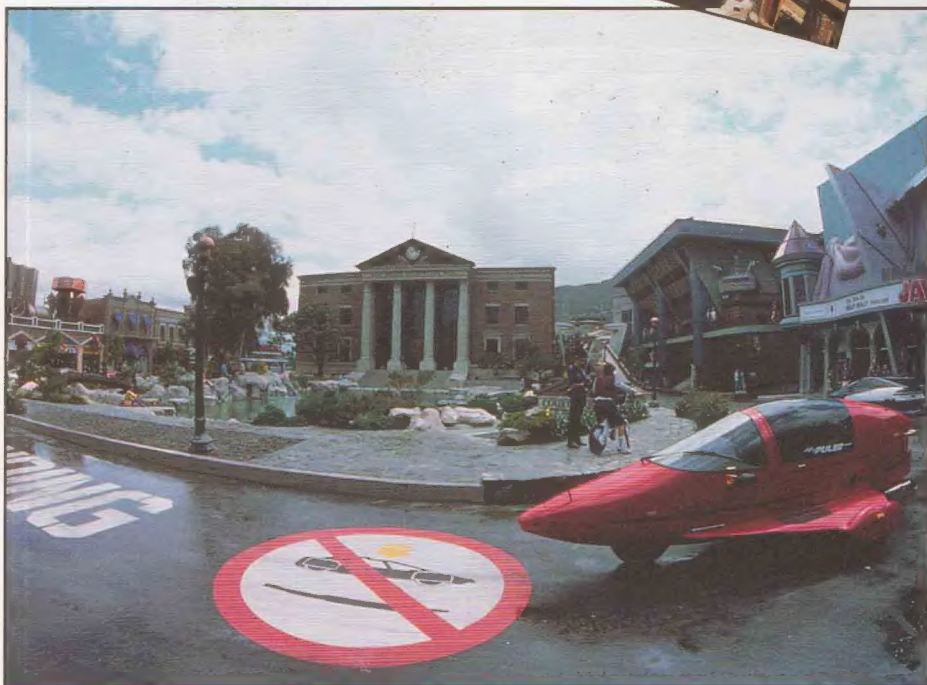
Right: Marty’s futuristic family in the year 2015. Below: the future of Hill Valley.

You must have spent a great deal of effort on working out the time-line for the film.

Oh, yeah. It was challenging. What was challenging was when we decided that we would take them back into the first movie, we had to keep the continuity straight, to have the stuff going on in Part II that didn’t violate anything in Part I. We couldn’t break the rules or the scenario of Part I just so we could come up with a neat scene in Part II. When you watch Part I again, it’s really kind of fun, having seen Part II, to think, “Okay, Biff must have the book in his pocket in this scene here,” and when Marty is playing *Johnny Be Good* it’s fun to imagine that the other Marty could be up in the rafters climbing across.

Which time period in Part II is your favorite?

Personally, I love the alternate 1985. I think that it is just different. It’s sick and funny at the same time. I have somewhat of a warped sense of humor but that is the most fun of the movie for me. It’s like those old *Superman* comics where you say, “what if Lois



Lane had married Lex Luthor?" And that's really what we got a chance to do here.

Did you worry that the time travel elements in the film might confuse people?

Well, we came up with that blackboard scene because we figured that would help people understand. We would actually draw those kind of diagrams ourselves when we were thinking through the movie. So we said, "if we have to do this, Doc Brown should do this for the audience so that everybody completely gets this warped timeline." It was hard to write the fact that this is the '85 Doc Brown and the '55 Doc Brown and this is the Marty from the second movie and the Marty from the first movie. Trying to keep that stuff straight on paper was hard. Visually, there's no problem with it because Marty in the new movie is wearing a black leather jacket and the other Marty is wearing a coat and tie. So when you see them you

movie that I would say that we definitely won't have by the year 2015 are flying cars.

The hoverboards seem to be incredibly popular.

Well, Bob Zemeckis has said, very tongue-in-cheek, "The hoverboards are real. The toy companies have had them for years and the parents group won't let them put them on the market but we got our hands on some!" Because of his saying that, our phones have been ringing off the hook and we've been getting letters from kids asking us where they can get one. One kid even wrote us asking what kind of magnetic fields did we use because he's been trying to do this for three years and he can't get it to hover more than a couple of inches off the ground! (Laughter) If we could really make hoverboards, everybody would want one.

The hoverboard is obviously an outgrowth of the skateboard but those magnetic

trains that they have in Japan and Germany were sort of the technological idea we jumped on. If you can use a magnetic field to levitate a train, you should be able to use a magnetic field to levitate a skateboard.

What inspired you to have Michael J. Fox play his own son and daughter?

It was just more fun that way. What would be interesting about having some other actress play his daughter? Especially when we knew that, in reality, the movie really isn't about these kids. So the fun of it then becomes watching Michael J. Fox do these other characters. And I think he shows off the fact that he is really a good actor.

What was Michael's reaction to the idea of him playing his daughter when you first told him?

Oh, he loved it! We had always told him that he would probably be playing his son and in the early stages we were saying "wouldn't it be funny if he played his son, but his son is 6ft tall!" That was one effect we didn't know how the hell we could put on the screen! But Michael came in to loop his TV lines for *Back To The Future* and I told him in the sequel he would be playing himself, himself at age 47, his son, and then I took an appropriate dramatic pause and told him..."and your daughter." And he just broke up. He thought that was great!

Why did you decide to use a DeLorean for the time machine?

Bob Zemeckis thought of that. He said, "I've got this great idea. Let's put it in a DeLorean." It was a unique kind of car. It seemed kind of a hip, off-the-wall kind of thing to do. There was also something about the car doors and the fact it was stainless steel that we said, "this is the kind of thing that a guy like Doc Brown would be attracted to." So there was no other reason other than we thought it would look cool. Actually, it's not a very good car and we had a lot of problems getting it to work on the set.

The *Back To The Future* movies have a lot of humor in them. Is it difficult to write comedy?

There's a couple of things that Bob Zemeckis and I both think are funny in the new movie that people don't generally laugh at. But you just have to trust the fact that your sense of humor is close to what the general public is. Also, I should note that we don't really write jokes in our movies. Everybody in the movie takes what's happening very, very seriously and the audience laughs at it. Michael J. Fox, of course, is one of the greatest reactive actors of the new generation. Doc Brown can rattle off this insanity and it's funny, but

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Left: A panicked Marty McFly begins to realize his trip to the future has had adverse effects. Below: Marty rides one of the popular hoverboards in the year 2015.

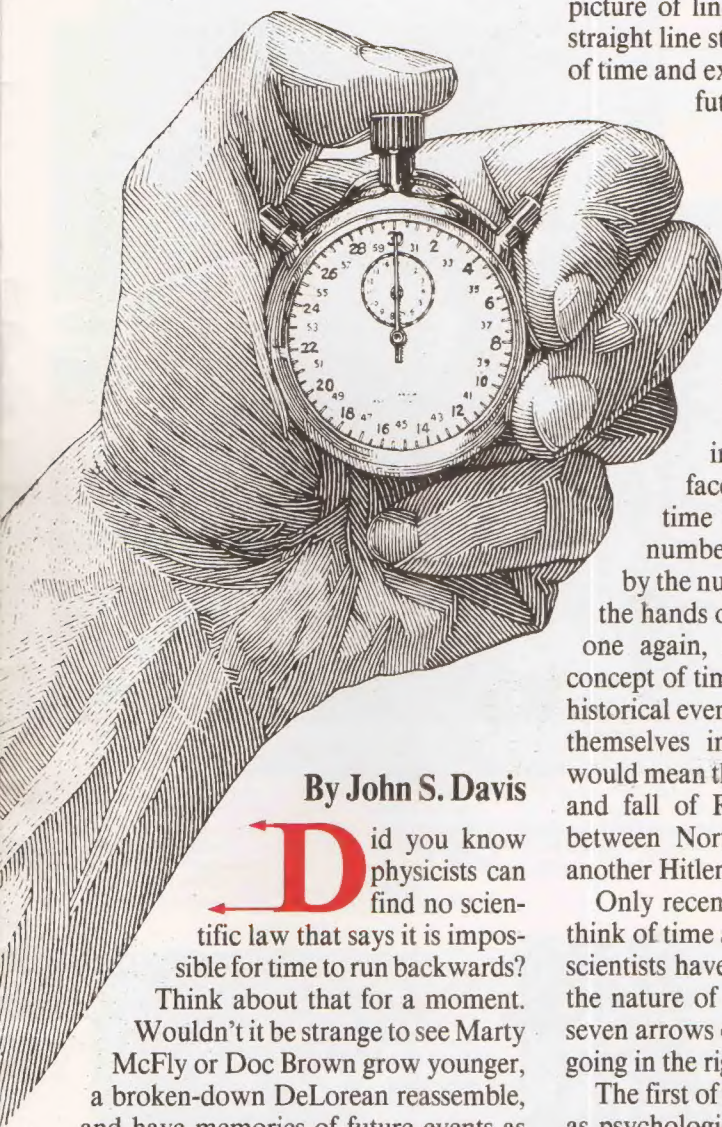


automatically know who's who. You don't have any confusion about that at all when you see it. But, in terms of keeping that clear on the page, so that everybody on the crew understood what we were trying to do, was hard. I don't think the movie is hard to follow when you watch it, but on paper, it's a different story. It really is a movie -it was designed to be seen and not read.

There were some very unique ideas that were seen in the future. How did some of those come about?

We would sit around and would try to come up with stuff like that. The pizza gag and the window gag with the scenery on the window screen were examples of that. We would read a lot about upcoming technology and, interestingly enough, the only thing in the

Doc Brown's Seven Arrows of Time



By John S. Davis

Did you know physicists can find no scientific law that says it is impossible for time to run backwards? Think about that for a moment. Wouldn't it be strange to see Marty McFly or Doc Brown grow younger, a broken-down DeLorean reassemble, and have memories of future events as well as the past? It could really give a person a feeling of de'ja'vu, and in the case of *Back to the Future Part II* that is a very understandable reaction. Time is an elusive concept. If someone were to ask you the question "What is time?" you could say it's what your Timex measures. But upon closer examination, this thing we call time becomes a puzzling mystery indeed. It cannot be tasted, heard, or seen, yet time is something we always seem to never have enough of. Even when time hangs heavy, we eventually run out of it. Time is the one thing that affects everyone. We live with it on a day-to-day basis, but barely understand it.

Time can be viewed in two different ways. First, there is the contemporary idea that time is linear. If we could take a

picture of linear time we would see a straight line starting from the beginning of time and extending infinitely into the future, with every event ever to take place in past, present and future resting somewhere along the time-line. However, in ancient times, mankind viewed time differently. They believed it was cyclic in nature. This concept of cyclic time can be thought of by imagining a circular clock face with the beginning of time being represented by the number one and the end of time by the number twelve. Then, when the hands of the clock reach number one again, time begins anew. This concept of time led man to believe that historical events were destined to repeat themselves in each new cycle. That would mean there would be another rise and fall of Rome, another civil war between North and South, and even another Hitler.

Only recently has mankind come to think of time as linear and even though scientists have yet to fully comprehend the nature of time, they have deduced seven arrows of time which keep things going in the right direction.

The first of these arrows is referred to as psychological time. In other words, it's the only arrow of time that's all in our minds. Confused? Let's approach it in another direction, then. Scientists have coined the term "psychological time" to mean that we all perceive time as always moving forward. In *Back to the Future Part II*, we see Doc and Marty travel from the future to 1985, and back again to 1955 which might lead us to the conclusion that time is running backwards. But this is not so. Although our two time tinkerers have discovered a way of traveling through time, they always perceive events as moving forward in time, never backward. But in fiction, a writer can give a character the ability to remember future events as well as the past. One such example would be the White Queen in *Alice In Wonderland*, who tells Alice, "It's a poor sort of memory

that only works backwards." As strange as that sounds, the queen had a point. Everything, including people, are made up of atoms and molecules that obey the time-reversible rules of Newton and Einstein. Now, the mathematical equations within the Laws of Physics do not distinguish between past or future, which means there are always two solutions to these equations. One of the solutions sends these atoms and molecules into the future and the other sends them into the past. If this is actually the case, then why don't we have memories of things yet to come, since all events along the time-line, whether they are in the future or the past, are fixed and unchanging?

"Perhaps clairvoyants would claim that dual ability," states Dr. Tony Rothman in his article, *The Seven Arrows of Time*, published in the February 1987 edition of *Discover*, "but for the rest of us, when memory works at all, it's sadly — or mercifully — limited to events that have already taken place. That's the first arrow of time."

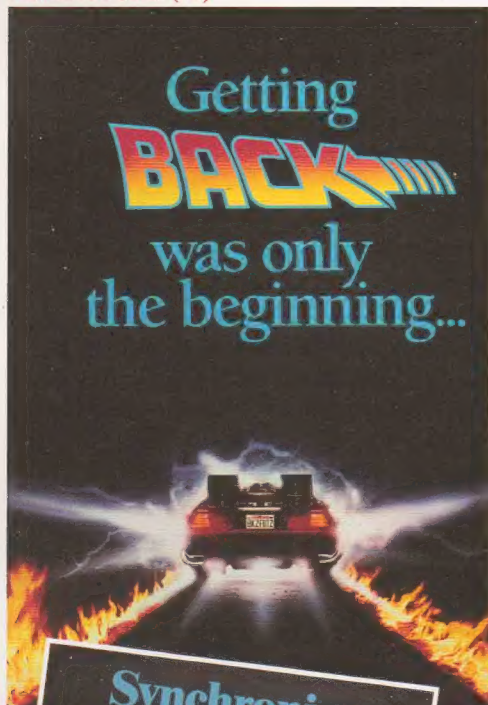
Our next arrow is the electromagnetic arrow. Light, X rays, radio waves, and ultraviolet and infrared radiation are all composed of electromagnetic waves which travel into the future, not the past. For example, if we look up at the sun we will see it in the position it occupied just over eight minutes previously, because it takes that long for light to travel from the sun to the earth. If this arrow did not exist it would be possible for somebody from the year 1990 to send radio transmissions into the past and communicate with someone from the year 1955. We all know that doesn't happen, and so it seems this second arrow of time would be easily understood. But this is not the case.

Physicist James Clark Maxwell successfully described all radiation as a mixture of oscillating electric and magnetic fields in his laws of electrodynamics. As is the case with the basic laws of physics, those of electrodynamics do not distinguish between past or future. Although the mathematics of Maxwell's theory allow electromagnetic waves to travel into the future or the past, scientists discount the idea of waves going backward

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OFFICIAL BACK TO THE FUTURE MERCHANDISE

Advance Poster (#1)



BTTF Posters (B14A-B)

Western Graphics produces these 21x32 inch posters, one displaying an action sequence in BTTF II where Marty escapes from Griff on the hoverboard! The Cafe 80's sign is visible in the background of this beautiful poster. The other features several of the vehicles used in the 2015 future of BTTF III! PRICE: \$5.00 each

A. Marty/Hoverboard
B. Cars of 2015

BTTF Advance Poster (#1) (BP1)

An extremely limited number of these advance posters are available from the fan club! Featuring the Delorian time-machine streaking away with the tag line "Getting back was only the beginning" these posters will be limited to one (1) per membership while supplies last! PRICE: \$20.00

BTTF Advance Poster (#2) (BP2)

An extremely limited number of the second advance poster are available from the fan club! Featuring Marty McFly glancing at his watch with the tag line "Synchronize your watches...the future is coming back!" these posters will be limited to one (1) per membership while supplies last! PRICE: \$20.00



B. Cars of 2015

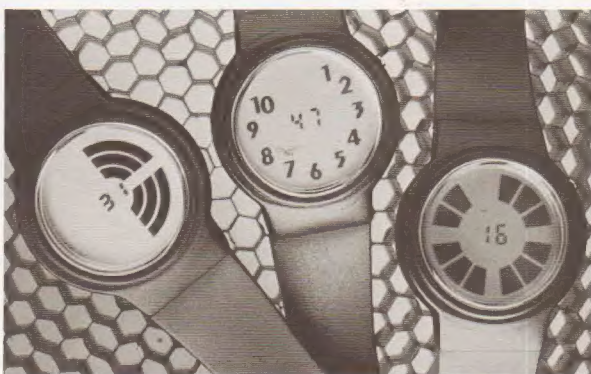
A. Marty/Hoverboard



BTTF Watch (B18A-C) ▼

Time. As long as people have been wearing watches only two methods of timekeeping, analogue and digital, have been used. Until now! The GRAFIX watch uses electronically generated graphics, moving around a unique circular display, to indicate the time. These same watches were provided for use in BTTF II and are available to you through the fan club! Three styles are available! PRICE: \$35.00

A. Numeral GRAFIX watch
B. Segment GRAFIX watch
C. Target GRAFIX watch



BTTF Puzzle (B10A-B) (Not Pictured)

These 125 piece puzzles from Antioch Publishing are perfect for the younger puzzle-master. One puzzle features the Delorian time-machine blasting into the future — trailing flames! The other features Marty, Doc and Einstein in front of the Delorian time-machine. PRICE: \$3.50

A. Delorian time-machine
B. Marty, Doc & Einstein

BTTF Backpack (B09) (Not Pictured)

Perfect for the small trips... the book shop, a hike, 1885! Where ever you go don't leave without this nylon BTTF II backpack from Valterra. Plenty of pockets for all kinds of things! PRICE: \$14.95

BTTF Micro-Vehicles (B05) (Not Pictured)

Add to your collection of BTTF merchandise with these Fun Rise Micro-Vehicle versions of the Delorian time-machine as well as the taxi-cab and cop car as seen in the year 2015. Packaged in a set of three. PRICE: \$4.95

BTTF Pencils (B11A-B)

These two "wrap-around art" pencils from Applause will keep you jotting notes well into the future. The pink pencil features the BTTF II logo and "Cube Hard" saying and the blue pencil also features the BTTF II logo and the saying "Flux With Care".

PRICE: \$1.00 each

A. Pink pencil
B. Blue pencil

BTTF Patch (B13) (Not Pictured)

Yes, you did get one of these patches in your kit. But, one may not be enough! These embroidered BTTF patches are only available from the fan club and look great on jackets, hats and more! Get some extras while you can! PRICE: \$3.00

BTTF Stickers (B12) ▶

Stickers! Four identical sheets of five stickers featuring two Delorians, the cab, and two different hoverboards. These BTTF II stickers from Applause are perfect for lockers, notebooks... just about anything! PRICE: \$1.75

BTTF Keychains ▶ (B16A-B)

Lost the keys to your time-machine? If you had one of these two keychains you would recognize your keys immediately. Applause produced these great keychains and you can get them from the fan club while supplies last! PRICE: \$3.00

A. Delorean
B. Hoverboard





◀ **BTTF Electric Ride-On Car (B04)**

Perfect for that time-travelling toddler, (sorry, they stopped producing the adult version!), this electric ride-on vehicle from Action Products is perfect for those trips around the living room, through the kitchen, down the hall, into the bedroom and back again! This is one gift your child will never "tire" of! **PRICE: \$199.95**



BTTF Remote Control Car (B03) ▲

This 1/18th scale JRL BTTF II Radio Control Car has realistic details and a powerful Mabuchi RS-260 motor. This sharp little replica even comes with a recharging jack for Ni-Cad batteries built right into the Mr. Fusion on the trunk of the time-machine! An LED charging indicator lights when plugged in. The remote-control allows turns to the left and right in forward and reverse.

Three BTTF II stickers are also included. **PRICE: \$49.95**



BTTF Hat (B06)

This impressive white and blue corduroy cap from Universal Headwear displays the colorful BACK TO THE FUTURE PART II logo! Available in one-size fits all. **PRICE: \$6.00**

BTTF Sunglasses (B07)

Cruise into the sunset wearing these "futuristic" sunglasses by Blu-Blocker. Similar specs were provided by Blu-Blocker for use in the BACK TO THE FUTURE sequels and can now be yours by ordering from the fan club. Sunglasses come in BTTF packaging but **DO NOT** have the BTTF logo printed on them. **PRICE: \$99.95**

BTTF Plastic Squeeze Bottle (B15)

This 16 oz. squeeze bottle from Betras Plastics features the BTTF logo on a white bottle. A little squeeze will quench that thirst on those long trips through time! **PRICE: \$3.00**

BTTF Postcard Set of 13

(B17) (Not Pictured)

Classico brings us 13 gorgeous postcards, three featuring the Movie posters for BTTF II and the other ten featuring a variety of scenes from BTTF II. These 4x6 glossy postcards would look nice in a photo album as well as a mailbox! **PRICE: \$9.00**



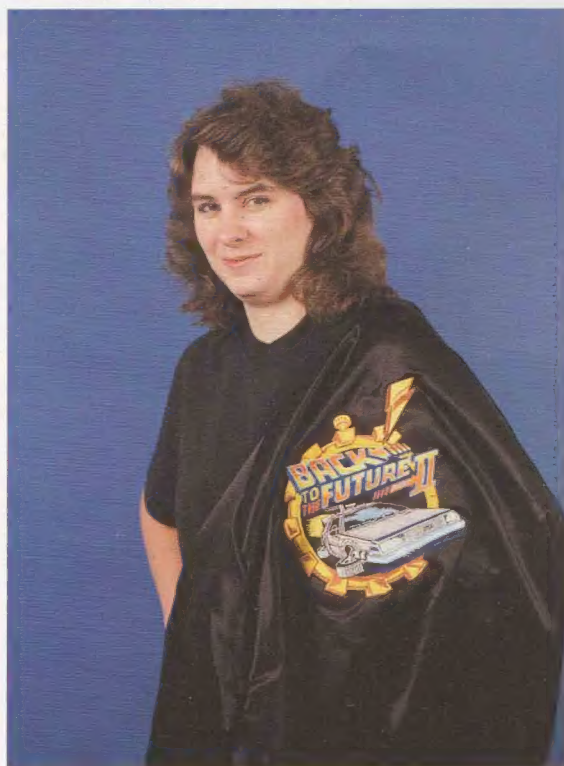
BTTF II T-shirts (B01A-C) ▲

Strong graphics, vibrant colors, and "glitter ink" make these American Marketing Works T-shirts a must for the time-traveller needing the look of the '90s! These 50/50 cotton/poly blend BTTF II T-shirts come in ADULT SIZES S, M, L, XL.

- A. DeLorean (side view, silver and gold on black T-shirt)
- B. DeLorean (front view, multi-colored on white T-shirt)
- C. Police Car (white T-shirt)

BTTF Embroidered Satin Logo Jacket (B02)

The embroidered BACK TO THE FUTURE logo on this sleek, black nylon satin jacket is itself a work of art(!), beautifully rendered in thousands of fine stitches. Imagine the compliments this Logos Unlimited jacket will bring as you wait in line for BTTF III! This is the jacket that EVERYONE wants and you can get yours from the fan club! Available in ADULT SIZES S(36-38), M(38-40), L(42-44), XL(46). **PRICE: \$99.95 ▼**



MERCHANDISE CONT.



BTTF Skateboard (B08)

Hoverboards? Sorry, no. Skateboards? Yes, and nothing but the best! This 10 x 30 ply hardwood maple board comes in a hot new shape and colorful graphics inspired by the hoverboards from BTTF II. VIP 9" die cast aluminum trucks with urethane suspension cushions are installed for quick responsive turning. 60mm genuine urethane "screecher" wheels makes this Valterra skateboard ride smooth!
PRICE: \$44.95



BTTF Fan Club

Marty McFly and Doc Brown are back again! And now you can take a personal behind-the-scenes look at their adventures in time by joining the official BACK TO THE FUTURE Fan Club! When you join you receive an exclusive membership kit loaded with BACK TO THE FUTURE collectors items as well as a one year subscription to the official BACK TO THE FUTURE magazine filled with lots of full-color photos, exclusive interviews with the cast and crew and in-depth information on the making of the BACK TO THE FUTURE movies. Time is of the essence so join today. PRICE: \$9.95

BTTF Fan Club Magazines (BBI)

Collectors, this is your chance to make sure your collection of fan club magazines is in mint condition! BACK TO THE FUTURE Fan Club Magazines are mailed in envelopes to protect them from damage and are available in limited quantities. \$3.50 postage paid.

- #1 — First Collectors Issue! Producers Bob Gale & Neil Canton, Arrows of Time
#2 — (Available April 1990)

BACK TO THE FUTURE ORDER FORM

Send check, money order, or MasterCard/VISA order (see below) to:

BACK TO THE FUTURE Fan Club
P.O. Box 111000
Aurora, CO 80011

Important ordering information for all Customers:

Orders are payable by check, money order or Mastercard/Visa to BACK TO THE FUTURE Fan Club. **DO NOT SEND CASH!** Canadian and foreign orders **MUST** pay in U.S. funds only. Colorado residents add applicable sales tax. Please allow 6-8 weeks for delivery. Please do not use PO Box addresses for delivery of merchandise orders. Foreign orders are mailed surface, please allow additional shipping time. You will only receive an acknowledgment of this order if a delay is expected. All returned (bad) checks will be subject to a \$15.00 charge. **PRODUCTS MAY SELL-OUT AT ANYTIME!** We will make every effort to fill your order, but we offer collectibles that may become unavailable even though they are listed on this form. In these instances a credit or refund will be issued. Any other information requested from BACK TO THE FUTURE Fan Club requires an SASE.

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Charge to my: ☐ VISA ☐ MASTERCARD

ACCOUNT NUMBER (READ CAREFULLY) _____

CARD EXPIRES _____

SIGNATURE (Required) _____

GRAND TOTAL AMOUNT (FROM ORDER GRID) _____

BACK TO THE FUTURE MERCHANDISE ORDER GRID

Prod. #	Item	Quan.	U.S.	Canada	Foreign	Total
B01	BTTF II T-SHIRT (CIRCLE)					
	A — S M L XL		\$12.50	\$13.50	\$14.50	
	B — S M L XL					
	C — S M L XL					
B02	BTTF SATIN JACKET (CIRCLE)		\$99.95	\$100.95	\$101.95	
	S M L XL					
B03	BTTF II REMOTE CONTROL CAR		\$49.95	\$50.95	\$51.95	
B04	BTTF II ELECTRIC RIDE-ON CAR		\$199.95	\$204.95	\$209.95	
B05	BTTF II MICRO-VEHICLES		\$4.95	\$5.95	\$6.95	
B06	BTTF II HAT		\$6.00	\$7.00	\$8.00	
B07	BTTF II SUNGLASSES		\$99.95	\$100.95	\$101.95	
B08	BTTF II SKATEBOARD		\$44.95	\$47.95	\$50.95	
B09	BTTF II BACKPACK		\$14.95	\$15.95	\$16.95	
B10	BTTF II PUZZLE (CIRCLE)		\$3.50	\$4.50	\$5.50	
	A B					
B11	BTTF II PENCIL (CIRCLE)		\$1.00	\$1.50	\$2.00	
	A B					
B12	BTTF II STICKERS		\$1.75	\$2.25	\$2.75	
B13	BTTF PATCH		\$3.00	\$3.50	\$4.00	
B14	BTTF II POSTERS (CIRCLE)		\$5.00	\$6.00	\$7.00	
	A B					
B15	BTTF II SQUEEZE BOTTLE		\$3.00	\$3.50	\$4.00	
B16	BTTF II KEYCHAINS (CIRCLE)		\$3.00	\$3.50	\$4.00	
	A B					
B17	BTTF II POSTCARDS		\$9.00	\$10.00	\$11.00	
B18	BTTF GRAFIX WATCH (CIRCLE)		\$35.00	\$36.00	\$37.00	
	A B C					
BP1	BTTF II ADVANCE POSTER		\$20.00	\$21.00	\$22.00	
BP2	BTTF II RELEASE POSTER		\$20.00	\$21.00	\$22.00	
SUBTOTAL						
AURORA, COLORADO RESIDENTS ADD 7.2% TAX						
CO (NON-AURORA) ADD 3.7%						
(TAX + SUBTOTAL) = TOTAL						
POSTAGE & HANDLING MUST BE INCLUDED ON ALL P&H MERCHANDISE ORDERS! USE CHART BELOW.						
BFC	BACK TO THE FUTURE FAN CLUB		\$9.95	\$12.00	\$21.95	
BBI	BTTF FAN CLUB MAGS (CIRCLE)		\$3.50	\$4.00	\$5.00	
	#1 #2					
(TOTAL + P&H + BFC + BBI) = GRAND TOTAL						
POSTAGE & HANDLING CHARGES						
\$ 0.00 — \$ 9.99 add \$2.50			\$50.00 — \$74.99 add \$ 7.00			
\$10.00 — \$19.99 add \$4.00			\$75.00 — \$99.99 add \$ 8.00			
\$20.00 — \$29.99 add \$5.00			\$100.00 — \$124.99 add \$ 9.00			
\$30.00 — \$49.99 add \$6.00			\$125.00 & OVER add \$10.00			

ARROWS OF TIME

(Continued from Page 5)

in time. Yet scientists don't disregard this kind of reverse motion because it is impossible, only because it is highly, highly improbable. To illustrate this point, picture a stone being thrown into a pond. As soon as the rock hits the water, ripples are created that expand to the edges of the pond. Now, if these ripples were to flow in reverse they would first appear at the edges of the pond and then contract inward to the point where the stone hit the water. The reason nobody has ever observed such an event is because it is as improbable as a broken down DeLorean suddenly reassembling. That's our second arrow.

The third arrow of time, Quantum mechanics, is the theory that deals with the behavior of matter on the atomic scale. It concerns itself only with predicting what will happen when atomic particles interact. Since these microscopic bits of matter mean little or nothing to most of us, we will have to use an object we are all familiar with to try and illustrate the idea behind this theory. Let's take a coin, for example. If we flip the coin into the air, quantum mechanics states that the coin is fifty percent heads and fifty percent tails until the moment we uncover it, whereupon it becomes wholly heads or wholly tails. Yet if this process worked in reverse the coin would still be fifty percent heads and fifty percent tails after you uncovered it. In other words, the head and tail of the coin would have merged. The coin would be lying there and we would see both sides of the coin simultaneously. But quantum mechanics provides no way for this reverse behavior to occur. The fact that such things don't happen gives us time's third arrow.

Before attempting to explain the fourth arrow of time, it is important to note that nuclear reactions have no time preference. What that means is nuclear reactions don't distinguish between forward and backward time. It's kind of like the molecular structure of lead being altered so that it is turned into gold. Well, the same nuclear reaction can work in reverse so the gold can change back into lead. So if a certain type of nuclear decay is possible, its inverse or opposite will be possible too. A simple way to understand this phenomenon is to look at the

number 3. Let's say that particle 3 is created when we combine particles 1 and 2. Now, according to theoretical law, when particle 3 decays we will again have particles 1 and 2. And this will always be the case. But then we have the kaon, which, like other particles, can be positively or negatively charged or it could be neutral, with no charge at all. Now the problem with the neutral kaon, which is created in the laboratory and does not exist in nature, is that it likes to defy theoretical law. Ninety-nine percent of the time it will obey the law and decay into three particles. Yet one percent of the time this neutral upstart decays into two, proving that it is not time-reversible.

In order to examine the next three arrows of time, we must leave the microscopic world and plunge into the world of nature's grandest phenomena.

Next on our agenda is the black hole. It is a massive star which has collapsed into an object possessing an intense gravitational field so strong that even light cannot escape from it. Yet to examine the fifth arrow we also need to bring the black hole's theoretical counterpart into the picture. And that object is referred to as a white hole.

Now, according to theory, a black hole has such an insatiable appetite that anything which enters into its gravitational field gets gobbled up. But its counterpart, the white hole, works in reverse. If this is true, then somewhere out in the universe there is a white hole spitting out everything the black hole has consumed. Now scientists tend to agree that the universe distinguishes between forward and backward time. If it didn't, though, there would be as many white holes as black. Although a few black holes have

been detected, such as the one in the binary star system Cygnus X-1, no one has ever been able to observe a white hole. Black holes, to physicists, are elegant and simple objects, yet, as Dr. Tony Rothman states, "Their opposites are troublesome and incomprehensible — especially because of a feature called the singularity.

"The singularity, in a black hole, is the point where all the collapsed matter has fallen, where the density is infinite, and where the known laws of physics break down all together. Since light cannot escape the black hole, its singularity is hidden from the external world. But everything escapes the white hole,



Alternate time line anyone? Not if it's created by a rich punk named Biff Tannen, right? In the picture above, Doc Brown attempts to explain how small events in history can create big problems in time. In the years to come, scientists may crack the mysteries associated with the concept of time. But for now, the only thing keeping us from complete bewilderment concerning the nature of time is time's seven arrows which, fortunately, keep all events timely.

light included, so its singularity is visible to even the most casual spacefarer. And because physical laws have gone haywire at the singularity, time there may go forward or backward; TV sets may pop into existence; so, too, may politicians. Scientists have found such behavior so implausible that they have proposed what we might call the Black Power Hypothesis, which forbids white holes altogether. If that Hypothesis is correct, then nature provides another arrow of time by allowing black holes to exist but not their time-reversed counterparts."

As we journey now toward time's
(Continued on Page 13)

NEIL CANTON

Behind The Scenes on *Back To The Future*

By Dan Madsen

"No one knows just what the future will look like," says producer Neil Canton, "but we are talking about having a reunion in the year 2015 to see how close we were."

Although Canton and his film-making partners from *Back To The Future Part II* may have taken a shot in the dark as to what the future will look like, they were right on target with knowing what moviegoers want to see in a *Back To The Future* movie.

Producer Neil Canton was born and raised in New York City and graduated from American University in Washington D.C. His first job in the motion picture industry was that of assistant to director Peter Bogdanovich, an association that continued over the course of four films, including *What's Up Doc?*, *Paper Moon* and *Nickelodeon*. He spent two years on Orson Welles' long-awaited *The Other Side of the Wind* and worked with Walter Hill on *The Warriors*.

Prior to *Back To The Future*, Canton produced the cult favorite *The Adventures of Buckaroo Banzai*. He has since produced the hit comedy *The Witches of Eastwick* starring Jack Nicholson, Cher, Michelle Pfeiffer and Susan Sarandon. Along with Bob Gale, Canton has served as producer on *Back To The Future Part II*



Marty McFly and Doc Brown ponder the trouble they've gotten themselves into in the altered version of 1985 from *Back to the Future Part II*.

and *Part III*.

Canton spoke with the official *Back To The Future Fan Club* recently on his involvement with the trilogy.

Neil, describe for the readers what the producer's job entails.

The producer tries to keep the picture on course. We try to make sure the important moments in the movie are protected. In terms of producing along with Bob Gale, we like to make sure that at least one of us is on the set at all times. We both believe that if a problem arises, it's much easier to deal with it if you're there. I think you have to have the ability to think ahead but also the ability to be flexible and deal with change. You also must be very organized.

Were there any unique problems on *Part II*?

Part II, just in terms of the actual logistics of making the movie, was much more difficult in terms of shooting on-

location. We were much more visible than on Part I. So we tended to attract larger crowds. When you're making a sequel, there are certain pressures on you because of the expectations of the audience so you tend to feel that when you're making the movie. When we were doing the original film, no one knew that much about the project and, in fact, we weren't even one of the highly touted films of that summer. We open-

ed up and then we became a huge success. So the pressure on Part II was to live up to the first one which, just by the very nature of the fact that you're doing a sequel, can't be done because the freshness of the idea is gone.

In the very beginning on the original film, I understand that you had originally cast actor Eric Stoltz in the role of Marty McFly and that you recast the character later with Michael J. Fox. Why was that?

Michael was originally our first choice but he wasn't available because of *Family Ties*. We tried to find somebody else and we found Eric who is a very, very talented actor. I think that so much of what Marty did in the first movie was reacting to the situation that he found himself in and Eric felt a little uncomfortable with that. We felt it was in the best interest of the project to have someone in there who could react to what was going on in the story, and we decided the picture would be best served if we made a change. We went back to our original

choice and we were able to work it out with the people at *Family Ties* so that Michael could do both projects.

I noticed that actor Crispin Glover was absent in Part II as George McFly. Would the role have been expanded if he had returned?

We Knew that Crispin wasn't going to come back so having that information we chose the path that we did. You can speculate that if Crispin had come back maybe his part would have been better.

There has been quite a bit of location work on these last two films.

Yes, Part III is really the first film where we've had distant locations. We've always had local locations on all of the films, though. We've been shooting mostly in Northern California and Arizona.

You've had a great deal of special effects in these films.

Part II had a great deal of effects. In the original picture we had about 35 effects shots and in Part II we had close to 200. Part III won't have as many as Part II but it will be more than the original. Ken Ralston has been the supervisor on all three shows and he's the best.

A lot of people have written in asking how you did the hoverboard effects.

Actually, that was a combination of wires, cranes, skateboards, magnets and some blue screen work. We've gotten lots of letters from kids wanting to know where they could get a hoverboard. I understand that Johnny Carson even read one of those letters on *The Tonight Show*. You know, he reads kids letters to Santa on what they want for Christmas and one of them wanted a hoverboard. (Laughter)

Which time period in Part II is your favorite?

I always enjoy watching the 50's. I liked the way it played in the first movie and I like it in Part II. So I guess that would be my favorite time period.

Did you get a feeling of déjà vu when you began work on Part II?

We had a lot of the same people back on

the crew and, of course, the cast. At first, it made a big difference for everyone who worked on the original film because everyone knew where the cameras had been set up before and so on. We really had a sense of family. We set out to try and get back as many people from the original that we could. You know, when we're finished with Part III there will be a great sense of relief and quite an accomplishment but at the same time it will be very sad. We all get along so well.

Is Part III the last? Could there be a spin-off from the films?

We have no plans to do that. We see the story as a trilogy and it's the saga of Doc and Marty. Part III will be the end of the saga.

What do you think makes these movies so appealing to people?

They have really likeable characters. And that's real important. I think people feel comfortable watching the two of them work together and you get caught up in the story. I also think there's a lot of intelligence in the screenplays. You can go and be entertained by the situations that Marty and Doc get into.

What excites you most about Part III?

The fact that part of it takes place in 1885. I never thought I would get to do a show that took place in the old west. When I was a kid my favorite films were always westerns. The way the business has evolved I really didn't think I would ever get to do one.

What is the greatest pleasure for you on these films?

The friendships, the people I've worked



Top: Marty meets Biff as an old man in the year 2015. Below: time is running short for both Martys as he travels back to 1955 again.

with, the cast and crew. We have had a lot of fun and the fact that we were able to pull it off is great. We were able to make movies that people really enjoyed. We will all make a number of movies but these may be the most successful.

Do you think shooting sequels back to back is the wave of the future in Hollywood?

I think you have to have the screenplays. If you don't have the scripts you can't do it. It takes a great deal of preparation and planning. Fortunately, we all started out as friends and we're all ending up as friends. We've had a very pleasant working atmosphere. I think that's important in order for anyone to do these kind of movies. When you spend a lot of time together it's easy to get on each other's nerves but that hasn't happened on the *Back To The Future* films. I'm certain we will all remain friends!

BOB GALE

(Continued from Page 4)

it's even funnier when you watch Michael roll his eyes or give a reaction which is exactly what the audience is thinking. It's that kind of human connection to it that I think is what the audience enjoys.

What can fans look forward to in Part III?

I think the trailer that's at the end of Part II gives you a pretty good idea of where we're going and some of the outrageous imagery. Of course, knowing that now, when you look at Part II again, you'll see all kinds of little references to the old west that are in there for a very specific reason.

Why did you choose the old west for them to go back to in Part III?

Well, we've created this town called Hill Valley in the movies. Hill Valley is kind of a character as well. Our time machine doesn't travel through space — it only travels through time so you're always in the same place at a different time. If you go back too far, you'll just have a bunch of Indians running around. The town won't be there. We've always wanted to do a western, too. The west is America's mythology. We didn't have any Greek gods in America but we had cowboys and Indians. I think that

is sort of the great romantic period of our history and as much as we enjoyed westerns as kids, we thought it would be exciting to try to bring some of that back and introduce that kind of excitement and fun and action to another generation. I don't think there's been a western that's been made like this. It's not the west as it really was, although some of it is. We're not trying to make a serious statement about the old west, we're just trying to go back there and have a good time.

It's unusual for a film to have a trailer at the end for its sequel.

By ending the movie where we did, we

thought that it was only fair, asking the audience to accept that, to let the public know that we did have the movie underway and that they were going to see it real soon instead of having to wait another three or four years to find out what happens. By putting that trailer at the end, it tells you that not only is there going to be a third film, but the third film is almost ready. And here's a little bit of it for you to see and we're not cutting any corners on this one either.

Bob, in conclusion, after these films are completed, what will you remember most about the experience?

There is an awful lot I will remember. Certainly just the expression *Back To The Future* is something that has become part of



The trials and tribulations of time travel.



the culture and you see it in advertising, etc. Now we've had two presidents use it in speeches. Reagan and Bush both have said, "we're going to send America back to the future." That's really great! The most satisfying thing is just sitting in the audience and watching people enjoy the picture because we make these movies to entertain and to see that we are entertaining people is great. We remember how it was when we were kids and we would go to a movie and just really be inspired or get excited by seeing things we had never seen before. And being able to do that today for others is the greatest reward of all!

THE NOVEL

(Continued from Page 1)

based on character. It carries everything forward to something new.

"The first film was extremely successful and the reason it was an extremely successful film is that, even though the plot is very complicated, the plot is character-driven. We can really sympathize with Marty McFly's situation. His situation is very funny on one level, but we can all relate to it and believe what's going on. Michael J. Fox is such a good actor, and being a good comedy actor is really tough like Cary Grant or somebody like that, somebody who can pull off comedy and be believable and sympathetic at the same time. There are only two major characters in these films, which are Michael J. Fox and Christopher Lloyd. I think both of them have to be believable for all the insane plot elements going on around them to work."

Perhaps one of the biggest differences between *Back to the Future Part I* and *II* was the elevation of Biff Tannen, the high school bully, from supporting character to major villain. In fact, without Biff's intervention, part II's warped reality, indeed, part II itself would not exist.

"I thought making Biff the villain was necessary to the plot," states Gardner. "We've all known a Biff Tannen in our lives. He's sort of like the ultimate bully, the guy you don't want to get on the wrong side of at school. But I thought they made it believable with what Biff did with the changes in the time-line. I thought they made Biff into a believable character. Bob Gale didn't want to make Biff too sympathetic, so I had to be careful with him."

"All the questions that come up in the second film are dealt with in the third one. So we know what happens to Jennifer, we know what happens to the car. Everything is brought full-circle in the third movie."

Time travel, alternate realities, the future, paradoxes, what does it all mean? If we had a time machine and the help of Doc Brown, we might be able to unravel these mysteries. But, then again, we might just end up more confused than when we started. Time has a habit of doing that to people. Of course, then our confusion would lead us right back to the same old question: "What does it all mean?"

"I think on a very basic level what these movies are talking about," says Gardner, "is that no matter how wild the situation, you do have the possibility of controlling your own destiny and often that's as simple as controlling your own feelings and reactions. One thing that Marty learns through the course of the movies is that he can't let his anger get the better of him. Doc Brown has lessons he learns by the end of the third part, too. I think the movies have a very positive message."

ARROWS OF TIME

(Continued from Page 9)

sixth arrow, we encounter the expanding universe. When the Big Bang occurred, the initial blast flung matter outward. Eventually, this matter began to cool and resulted in the formation of the galaxies, and their constituent parts, such as stars and planets. However, if the universe progressed backward in time it would also contract until the galaxies collided with one another and everything, including us, fried in a shower of radiation. Most scientists believe the expansion of the universe will continue indefinitely. Yet others, such as cosmologist John A. Wheeler, feel the expansion will come to an end one day and the universe will collapse, eventually ending in a Big Crunch.

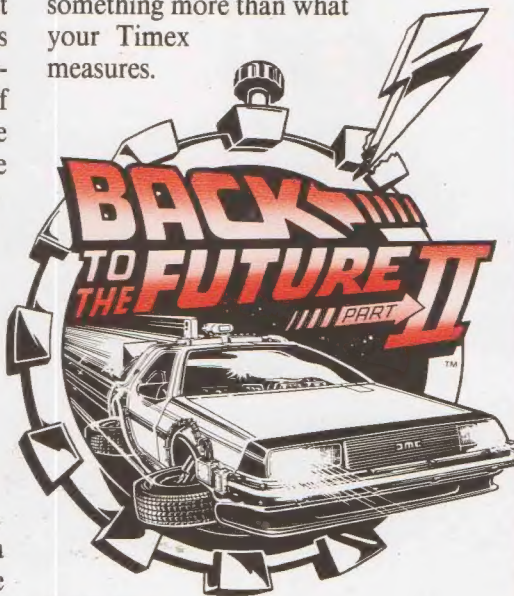
The question then, as Dr. Tony Rothman puts it, is, "Will time begin to run backward at the turnaround? Will broken watches reassemble themselves? Will the dead rise? If time runs forward in an expanding universe, and backward in a collapsing one, then presumably at the moment of recollapse it runs in both directions at once, with watches shattering and assembling simultaneously." Because of this paradox, most cosmologists have come to the conclusion that in a collapsing universe, time cannot run backward, thus giving us our sixth arrow of time.

Finally, we come to our seventh and last arrow of time: entropy. A simple way to approach entropy is to think of it as an increasing state of disorder. Take, for example, a jigsaw puzzle. In its completed state, it is a highly ordered system. Now, if you throw it on the floor, it will scatter into many pieces, bringing disorder to the system, and thus increasing entropy.

According to the second law of thermodynamics, entropy will always increase. To prove this law, Dr. Tony Rothman gives us this example. "If a gust of wind blows a speaker's notes away, they will usually fall to the ground out of order. That's because there's only one correct order, but many wrong ones — and so chance favors an increase in entropy, or disorder, in all but the entropy reversed world. The fact that entropy always increases in our world,"

states Dr. Rothman, "constitutes the seventh arrow of time."

Still confused? Don't feel too bad. Confusion tends to lead to greater understanding, and in the case of time, your understanding of it is likely greater than you realize, provided you view it as something more than what your Timex measures.



Still, the implications of Doc Brown's seven arrows of time are enough to make anyone's head spin. Broken watches reassembling, having memories of future events as well as the past, and the backward flow of time are all events that do not in any way transgress the laws of physics, but certainly disrupt our own sensibilities. Yet nature as a whole seems to resist this concept of reversible time by throwing a few kinks into the works such as disallowing the black holes time-reversed counterpart, the white hole. So when all is said and done, time travelers Marty McFly and Doc Brown, regardless of their adventures through time, still perceive time as moving forward, which, of course, always leads us *Back to the Future*.

Sources:

The Seven Arrows of Time
by Tony Rothman

Discover magazine,
February 1987

Time's Arrows
by Richard Morris,
Touchstone/Simon & Schuster 1986.

CONVENTION LISTING

(March/April 1990)

Mar. 2-4 — San Jose, CA. San Jose Airport Radisson. CONSONANCE 1990 "A West Coast Filk Con" with guests to be announced. For more info write or call: Wall Songs, PO Box 29666, Oakland, CA 94604; (415) 736-6415.

Mar. 3-4 — Seattle, WA. Stouffers Madison. Creation Convention with guest Grace Lee Whitney and Jay Acovone (BEAUTY & THE BEAST). For more info call Creation at: (516) SHOWMAN.

Mar. 10-11 — Manchester, NH. Sheraton Tara in Bedford. Creation Convention with guest Nichelle Nichols. For more info call Creation at: (516) SHOWMAN.

Mar. 10-11 — Cleveland, OH. Bond Court Hotel. Creation Convention with guest Mark Lenard. For more info call Creation at: (516) SHOWMAN.

Meet the staff of the **BACK TO THE FUTURE** Fan Club at this event:

Mar. 23-25 — Denver, CO. Regency Hotel. STARFEST '90 with guests Jonathan Frakes and more! For more info write or call: STARFEST '90, PO Box 24590, Denver, CO 80224; (303) 671-TREK.

Mar. 23-25 — Greenville, SC. Hyatt Regency Greenville. MAGNUM OPUS CON 5 with guests George Takei, Yvonne Craig, Terry Nation and more! For more info write or call: MOC5, PO Box 6585, Athens, GA 30604; (404) 549-1533.

Mar. 24-25 — Syracuse, NY. Sheraton Inn. Creation Convention with guest George Takei. For more info call Creation at: (516) SHOWMAN.

Mar. 24-25 — Hartford, CT. Howard Johnson's Windsor Locks. Creation Convention with guest Nichelle Nichols. For more info call Creation at: (516) SHOWMAN.

Mar. 31 — Apr 1 — Edmonton, CANADA. Coast Terrace Inn. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Mar. 31 — Apr 1 — Dearborn, MI. Dearborn Civic Center. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Apr. 7-8 — Las Vegas, NV. Hacienda Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Apr. 13-15 — Birmingham, ENGLAND. EASTERCON '90 "41st U.K. NATIONAL CON" with guests to be announced. For more info write: EASTERCON '90, 4 Rachel Cross, Norwich NR5 8SF, ENGLAND.

Apr. 13-15 — El Segundo, CA. The Hacienda Hotel. RANDOM REALITIES with guests to be announced. For more info write or call: Keith Williams, PO Box 2690, Bell Gardens, CA 90201; (213) 927-3200.

Apr. 13-16 — St Kilda, AUSTRALIA. DANSE MACABRE "29th Australian National Convention" with guests to be announced. For more info write: DANSE MACABRE, Box 273 Fitzroy, VICT 3085, AUSTRALIA.

Apr. 14-15 — Orlando FL. VULKON '90 with guests and location to be announced. For more info write or call: Joe Motes, PO Box 786, Hollywood, FL 33022-0786; (305) 457-3465.

Apr. 14-15 — Green Bay, WI. Embassy Suites. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Apr. 21-22 — Portland, ME. Holiday Inn By The Bay. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Apr. 21-22 — Indianapolis, IN. Sheraton NE. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Apr. 28-29 — Toronto, ONTARIO. Skyline Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Apr. 28-29 — San Francisco, CA. Amfac Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

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